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764 (534) slightly in unison with each note, and shaking huge calabash rattles. This was accompanied by the wailing chant of a chorus of women standing just behind the quartette and waving fans to keep away the flies. The snort of two huge flutes, the barking of the calabash trumpets, the lament of the savage mother, her body besmeared with her own blood, kneeling by the corpse of her child, the hairs jerked from her head, half a dozen at a time, by a female crouched behind her, the lamentations of the father, with his hair clipped, as he kneeled on the other side of the body and recited the virtues of the deceased loved one, and the low mournful chant of female relatives or friends as they slashed their legs and arms, or even their entire bodies, with sharpened shells—this was the drama that unfolded itself one beautiful summer morning as we crept into the baehytu of the Ta-Dare-Mano Paro village. The little daughter of a chief had been summoned from her earthly bae to wander with the bope (evil spirits), and the funeral ceremonies were in progress.

When a Bororó dies, his body is wrapped in the palm-leaf rug which has served as his bed and is carried to the baehytu, where the spectacle described above makes night and day hideous until the first sunset after death; then as the sun goes down the chorus becomes hushed, and the bundle of remains, with a nine-foot pole passing through the roll, is carried to the public play-ground just outside the baehytu, and about ten inches of earth heaped over it. 766 Here it rests a week that the flesh may separate from the bones, and each evening at sunset the sorrowing family and friends gather around the little mound, their faces toward the fading light, and murmur a low chant, pleading the virtues of the departed one. Every evening, also, water is thrown on the little mound to hasten decay. The day before the remains are to be resurrected is again a gala time. A bamboo whistle brilliantly decorated with feathers is blown at intervals to summon the bope, while within the baehytu the man who invites the bope to resurrect the body is decorated and fêted. He wears a skirt of palm leaves hanging loosely from a belt, over his shoulders a cloak of the same material descending below the waist, and over his head is a veil of slender palm leaves to prevent his recognition, and his name must not be spoken. On his head, to represent the setting sun, is a pariko, an ornament of brilliant feathers of the makaw and parrot. Thus arrayed, he dances up and down sideways like a crab, while a companion and a rear guard execute similar movements. After a time, accompanied by all the males, they leave the baehytu for the play-ground just beyond the village, all dancing as they go. Here the soul-representa-

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tive and his body guard, exhausted, sit on the ground to rest, and a substitute, or rather those who are to represent them, his brother tribesmen, proceed to call the bope by offering some tobacco or other delicacy. Soon one offers himself as a bope-representative by dropping on all fours and creeping slowly toward the caller, emitting a noise like the grunt of the tapir; and finally, springing to his feet, he rushes with outspread arms to the center and quietly stands on a spot prepared for him. Others repeat the performance, until five are in line in the center. They are smeared from head to foot, hair and all, with a coat of clay. Black streaks are painted around the eyes and other decorations added, and the five bope again drop on all fours, and the caller (still acting as adjutant for the decorated soul-representative, standing in the path to the village) beckons and calls as before. At the same time the remaining band seeks to drive the bope to the village by pushing them with instruments used to frighten evil spirits, jumping, screaming, and swinging their arms. But the bope advance slowly, constantly making their squeaky grunt. Just as they enter the village path a man suddenly springs up before them, frightens them with a yell, and they wheel and begin creeping away from the village. The drivers then become more frantic than ever to prevent the escape of the bope without resurrecting the body. Finally the bope again head toward the village, enter the path, suddenly spring to their feet, mount their "horses," fellow red men, gallop into the village, dismount, squat around the burial mound, and claw the earth with their fingers. But this is only a feint of what is to happen later, and the body still lies covered, while the bope retire, having finished their part in the drama for the present. A large fire has now been kindled, and in order that the spirit of the departed may not return to haunt the family his belongings are passed piece by piece to the adjutant, who hands them to his master, who throws them in the fire while they both dance and waltz around it. This done, the soul-representative and his adjutant sit astride the grave, and having called the father of the deceased, who crouches beside them, he fortifies him against evil spirits by passing a hand over his head and face, whispering and blowing in his mouth and ears, after which he deposits all his paraphernalia, except the pariko, upon the grave. The day's performance concluded, all the males sit in two groups just outside the baehytu, and the daily feast is served by the females.

Early next morning the bope-representatives resurrect the remains by means of the pole, carry them to the river, scrape and wash the bones and pack them in a basket, keeping the skull separate when

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766 they wish to decorate it. They say that the resurrectionists are not called by men, but directly by the bope, and no one is supposed to know who they are.

When the village awakes to find the bones already prepared, the din is again unchained, the mother and female friends again slash themselves from head to foot, wail, and daub their bodies with black paste made principally from a fruit called genipa-pa, while two men sit on a palm-leaf rug and decorate the skull with a layer of bright red makaw feathers. This weird drama continues all day with little interruption, the players and singers relieving one another from time to time. And if some of their brethren from a neighboring village should visit them, the bakororo, as this noise is called, may continue all night and all the next day. Finally the concert ceases, and at sunset the basket of bones is laid away in the little cemetery outside the village, where the bope will take possession of them in due season, though only the priest is supposed to know when. Through constant howling during the bakororo, the family of the deceased become so hoarse that they cannot speak above a whisper, but the drinking of clay water, they say, relieves them.

775 As the Bororó is "very bad," they say, he is doomed forever to
755 wander and suffer in the lower regions and be subject to constant eviction. He takes up his abode in the bodies of certain fish and mammals, and when the creature dies the spirit must seek a new dwelling and be exorcised from the bodies of fish, fowl, or beast by the priest before the meat can be eaten. To eat it without this ceremony would cause sickness and death. Not every creature, nor even every member of certain species, is inhabited by a bope. Its presence is indicated only by certain markings or other peculiarities. In exorcising the bope the priest faces and calls upon the sun with loud yells, ecstatic jumping and trembling, slapping the fish, spitting and blowing into its mouth. Corn also must be exorcised, as they say they were once made desperately sick by eating it without this ceremony. Only the priests are exalted to an abode with the sun at death; they are not chosen by men, but by the bope. It comes
755 about somewhat in this manner: Some day a Bororó may be taken with a fit, and a priest of the tribe will be called to determine the disease and to say whether he will live or die. After consideration he may say to those present, "Piadudu [humming-bird] is in deadly combat with a bope. If he surrenders to the bope he will become a priest, but if he continues to resist he will die." If Piadudu recovers, it is considered that he has given himself up to the bope, and is therefore qualified for the priesthood. But the certificate of